

## MAGNIFICAT.

*Allegro.* ♩ = 144.

C. Villiers Stanford.

Flauti. *f*

Oboi. *f*

Clarineti in B $\flat$  *f*

Fagotti. *f*

Corni I & II in F. *f*

Corni III & IV in F. *f*

Trombe in B $\flat$  *f*

Tromboni I & II. *f*

Trombone Basso. *f*

Timpani in B $\flat$  & F (high.) *f*

*Allegro.* ♩ = 144.

Violino I. *pizz.* *f* *arco* *mf*

Violino II. *f* *pizz.* *mf* *arco*

Viola. *f* *pizz.* *mf* *arco*

SOPRANO. *f*

ALTO. *f*

TENOR. *f*

BASS. *f*

My soul doth mag-ni-fy the Lord, and my spi-rit hath re-joic-ed in God— my

My soul doth mag-ni-fy the Lord, and my spi-rit hath re-joic-ed in God— my

My soul doth mag-ni-fy the Lord, and my spi-rit hath re-joic-ed in God— my

My soul doth mag-ni-fy the Lord, and my spi-rit hath re-joic-ed in God— my

Violoncello. *pizz.* *f* *arco* *mf*

Contra-Basso. *f* *pizz.* *arco* *mf*

Organo.

2

*p*

*pizz.*

*arco*

*p*

*pizz.*

*arco*

*p*

*pizz.*

*arco*

*p*

Saviour. For He hath re-gard-ed the low-li-ness of His hand-maid - -

*p*

Saviour. For He hath re-gard-ed the low-li-ness of His, of His hand-maid - -

*p*

Saviour. For He hath re-gard-ed the low-li-ness of His, of His hand-maid - -

*p*

Saviour. For He hath re-gard-ed the low-li-ness of His, of His hand-maid - -

*pizz.*

*arco*

*p*

*p*

-en. all ge - ne - ra - tions shall call me, call me bless -  
 -en. all ge - ne - ra - tions shall call me, call me bless -  
 -en. For be - hold, from hence-forth all ge - ne - ra - tions shall call me, call me bless -  
 -en. For be - hold, from hence-forth all ge - ne - ra - tions shall call me, call me bless -

Ped.

-ed. For He that is migh-ty hath mag-ni-fied me, and ho-ly is His Name, and ho-ly-  
 -ed. For He that is migh-ty hath mag-ni-fied me, and ho-ly-  
 -ed. For He that is migh-ty hath mag-ni-fied me, and ho-ly-  
 -ed. For He that is migh-ty hath mag-ni-fied me, and ho-ly-

arco, pizz.  
 f arco, p pizz.  
 p

div.  
 pp div.  
 pp div.  
 pp





*pp*  
*pp*  
*f*  
*f*  
*f*  
*mf cresc.*  
*mf cresc.*  
*mf*  
*mf*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*p*  
*sfp*  
*sfp*  
*sfp*  
*sfp*  
*p*  
*sfp arco*  
*sfp*  
*cresc.*

Muta B<sup>b</sup> in G.

-out all ge - - ne - ra - - tions.

He hath shewed strength with His arm; He hath scat-ter-ed the

He hath shewed strength with His arm; He hath scat-ter-ed the

in the i - ma - gi - na - tion of their hearts. He hath put down, He hath put  
in the i - ma - gi - na - tion of their hearts. He hath put down, He hath put  
proud in the i - ma - gi - na - tion of their hearts. He hath put down, He hath put  
proud in the i - ma - gi - na - tion of their hearts. He hath put down, He hath put

*dim.*  
*dim.*  
*dim.*  
*dim.*  
*f*  
*dim.*  
*dim.*  
*f*  
*f*  
*f*  
*dim.*  
*dim.*  
*f*  
*f*  
*dim.*  
*dim.*

down the migh-ty from their seat, and hath ex - - alt - - ed the

down the migh-ty from their seat,

down the migh-ty from their seat,

down the migh-ty from their seat,

down the migh-ty from their seat,



hum - ble and meek. He hath fill - ed the hun - gry with good things, and the rich He hath sent

He hath fill - ed the hun - gry with good things, and the rich He hath sent

He hath fill - ed the hun - gry with good things, and the rich He hath sent

He hath fill - ed the hun - gry with good things, and the rich He hath sent

pizz. pp pizz. pizz.

emp - - ty a - way. *mf* as He

emp - - ty a - way. He re-mem - bering His mer - cy hath holp-en His ser - vant Is - ra - el, *p* as He

emp - - ty a - way. *mf* as He

emp - - ty a - way. He re-mem - bering His mer - cy hath holp-en His ser - vant Is - ra - el, *p* as He

arco

Muta G in B

divisi

divisi

divisi

*p*

*pp*

*p*

*p*

*p*

pro - mis - ed to our fore - fa - thers, A - bra - ham and his seed, for ev - er, for

pro - mis - ed to our fore - fa - thers, A - bra - ham and his seed, for ev - er, for

pro - mis - ed to our fore - fa - thers, A - bra - ham and his seed, for ev - er, for

pro - mis - ed to our fore - fa - thers, A - bra - ham and his seed, for ev - er, for

*p* *mf* *p* *cresc.* *cresc.* *cresc.* *cresc.*

[illegible]



mp

mp

mp

mf

mf

p

pizz.

mf pizz.

mf

mp

Son, and to the Ho-ly Ghost; As it was in the be - gin - ning, is

Son, and to the Ho-ly Ghost; As it was in the be - gin - ning, is

Son, and to the Ho-ly Ghost; As it was in the be - gin - ning, as it was in the be - gin - ning, is

Son, and to the Ho-ly Ghost; As it was in the be - gin - ning, as it was in the be - gin - ning, is

[illegible]

This page of musical notation, numbered 15, contains a large orchestral score and a vocal choir section. The orchestral score is written for a variety of instruments, including strings, woodwinds, brass, and percussion. The vocal section features four staves with lyrics: "- men, A - - - - - men, A - - - - - men." The page is marked with various dynamics, including *ff* (fortissimo) and *f* (forte). The notation includes complex rhythmic patterns, such as triplets and sixteenth notes, and features a variety of musical symbols, including clefs, key signatures, and time signatures. The overall style is that of a classical or romantic-era musical score.

## NUNC DIMITTIS.

*Larghetto. ♩ = 60.*

in B $\flat$

in F.

in F.

in B $\flat$

in B $\flat$  & F (low)

*Larghetto. ♩ = 60.*

Lord, now lettest Thou Thy ser-vant de-part in peace, ac-cording to Thy word.

Lord, now lettest Thou Thy ser-vant de-part in peace, ac-cording to Thy word.

divisi

mp

pizz.



This image shows a page of musical notation for a hymn. The notation is arranged in two systems of staves. The top system includes vocal staves with lyrics and piano accompaniment. The lyrics are: "For mine eyes have seen Thy sal - va - - tion, Which Thou hast pre - par - -". The bottom system continues the musical notation. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano). The overall style is that of a traditional hymn book.

*Più mosso. ♩ = 80.*

The musical score is written for a vocal part and piano accompaniment. The key signature has two flats (B-flat major), and the time signature is 4/4. The tempo is marked *Più mosso. ♩ = 80.*

The vocal line begins with a rest for several measures, then enters with the lyrics: "ed be-fore the face of all peo- - - ple; To be a light to light-en the Gen-tiles,". The piano accompaniment provides harmonic support with chords and moving lines. Dynamics include *mf* (mezzo-forte), *f* (forte), and *sf* (sforzando). A *tr* (trill) is marked in the piano part.

The score is divided into systems. The first system contains the vocal entry and the beginning of the piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system shows the vocal line with lyrics and the piano accompaniment. The fourth system continues the vocal line and piano accompaniment. The fifth system shows the vocal line with lyrics and the piano accompaniment. The sixth system continues the vocal line and piano accompaniment. The seventh system shows the vocal line with lyrics and the piano accompaniment. The eighth system continues the vocal line and piano accompaniment. The ninth system shows the vocal line with lyrics and the piano accompaniment. The tenth system continues the vocal line and piano accompaniment.

Lyrics: -ed be-fore the face of all peo- - - ple; To be a light to light-en the Gen-tiles,

Musical score for a choir and piano. The score is written in 4/4 time and includes various dynamics and performance instructions.

**Choir Parts (Top Section):**

- Soprano:** Starts with a forte (*f*) dynamic, followed by a crescendo (*cresc.*) and a final forte (*f*) dynamic.
- Alto:** Starts with a forte (*f*) dynamic, followed by a crescendo (*cresc.*) and a final forte (*f*) dynamic.
- Tenor:** Starts with a forte (*f*) dynamic, followed by a crescendo (*cresc.*) and a final forte (*f*) dynamic.
- Bass:** Starts with a forte (*f*) dynamic, followed by a crescendo (*cresc.*) and a final forte (*f*) dynamic.

**Vocal Soloist (Bottom Section):**

- Lyrics:** "to be a light to light-en the Gen-tiles, and to be the glo - - - ry of Thy"
- Dynamics:** Starts with a fortissimo (*ff*) dynamic, followed by a crescendo (*cresc.*) and a final fortissimo (*ff*) dynamic.

**Piano Accompaniment (Bottom Section):**

- Lyrics:** "to be a light to light-en the Gen-tiles, and to be the glo - - - ry of Thy"
- Dynamics:** Starts with a fortissimo (*ff*) dynamic, followed by a crescendo (*cresc.*) and a final fortissimo (*ff*) dynamic.

**Performance Instructions:**

- f*: forte
- cresc.*: crescendo
- ff*: fortissimo
- arco*: arco
- mf*: mezzo-forte



This musical score is for a choral and piano arrangement. It features a large choir with four parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The score is written in a key with two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'Andante'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *dim.* (diminuendo) and *p* (piano). The lyrics are: "peo - - ple Is - - - ra - - el, Thy peo-ple Is - - ra - - el." The score is divided into two systems. The first system covers measures 1 through 16, and the second system covers measures 17 through 32. The piano part includes a prominent tremolo in the right hand and a steady bass line in the left hand. The choral parts feature long, sustained notes with slurs, indicating a slow, reverent tempo.

peo - - ple Is - - - ra - - el, Thy peo-ple Is - - ra - - el.

peo - - ple Is - - - ra - - el, Thy peo-ple Is - - ra - - el.

*dim.*

*p*

*dim.*

*dim.*

*dim.*

*p*

*dim.*

*p*

*Ped.*



*With dignity.*

**CHORUS.**

Glo - ry be to the Fa - - - ther, and to the Son, and to the

Glo - ry be to the Fa - - - ther, and to the Son, and to the

Glo - ry be to the Fa - - - ther, and to the Son, and to the

Glo - ry be to the Fa - - - ther, and to the Son, and to the

**ORGAN.**

*With dignity.*

*f* *Gt*

Ho - ly Ghost; As it was in the be - gin - ning, is now, and

Ho - ly Ghost; As it was in the be - gin - ning, is now, and

Ho - ly Ghost; As it was in the be - gin - ning, is now, and

Ho - ly Ghost; As it was in the be - gin - ning, is now, and

ev - er shall be, world with-out end, with - out

ev - er shall be, world with-out end, with - out

ev - er shall be, world with-out end, with - out

ev - er shall be, world with-out end, with - out

This page of musical notation is a score for a choral and instrumental ensemble. It includes staves for Soprano, Alto, Tenor, Bass, Piano, and Organ. The music is written in a key with one flat (B-flat) and a common time signature. The score features a 'rall.' (rallentando) section and a 'pizz.' (pizzicato) section. The lyrics 'A - - - men, A - - - men.' are written under the vocal staves. The organ part includes a 'Sw.' (Swell) marking.